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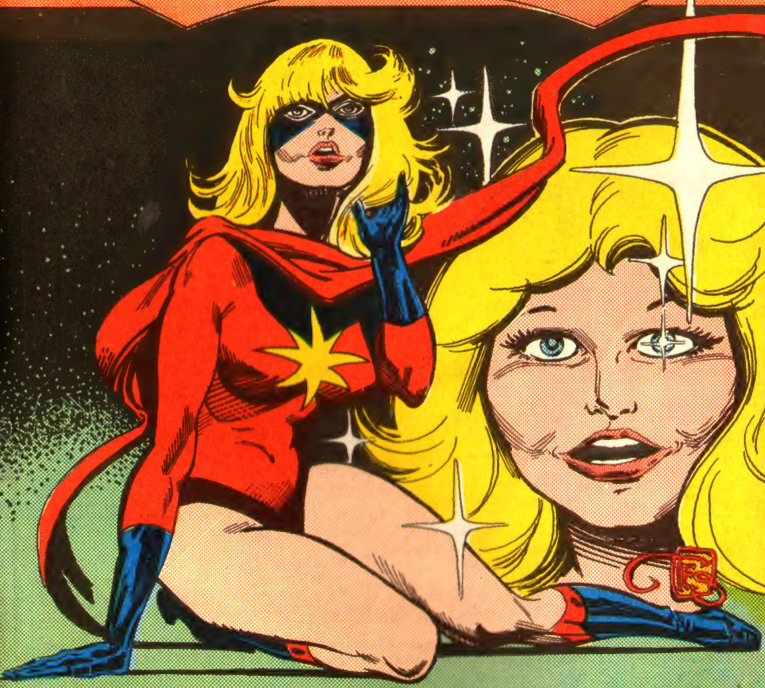
the COMIC READER

Number 148
Sept 1977



MS. MARVEL

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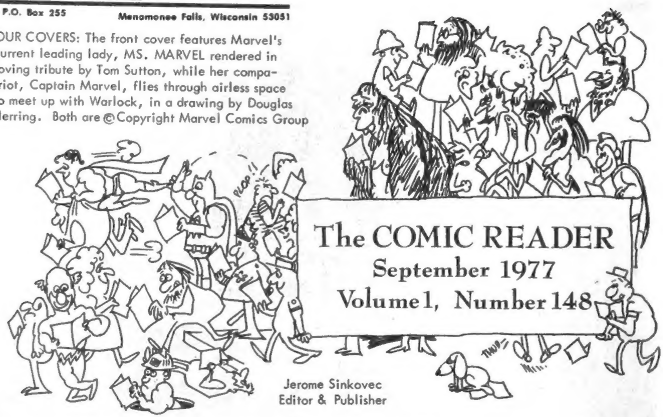
P.O. Box 255 Menomonee Falls, Wisconsin 53051

OUR COVERS: The front cover features Marvel's current leading lady, MS. MARVEL rendered in loving tribute by Tom Sutton, while her compatriot, Captain Marvel, flies through airless space to meet up with Warlock, in a drawing by Douglas Herring. Both are ©Copyright Marvel Comics Group



The COMIC READER

September 1977

Volume 1, Number 148

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Marvel News

As we said last issue, SGT. FURY has been rescued from cancellation. However, the final issue of THE ETERNALS will be #19.

As everyone is aware by now, STAR WARS is doing incredibly well. So well, in fact, that it may soon surpass JAWS for most money grossed at the boxoffice. In any case, the Marvel adaptation is doing quite well too -- so well that Marvel is going into unprecedented second printings of the six issue series (much to the chagrin of all the speculators who bought up huge lots and are charging ransom prices). This is in addition to the STAR WARS TREASURY that will also reprint the six issue adaptation.

A black and white size color magazine (a la KISS) issue of THE SAVAGE SWORD OF CONAN will be out at the end of the year, to be edited by Roy Thomas. Other color magazine issues of other titles are planned also.

A future issue of MARVEL PREMIERE will probably contain a project that Marv Wolfman and Dave Cockrum have been working on for over a year called SKYWOLF. It is set in WWII and involves a group of flying aces.

Future issues of CAPTAIN AMERICA will downplay the participation of The Falcon and instead will co-star The 3-D Man. Presumably, this will be an older, present-day 3-D Man. Don Glut will be writing a two-part story.

The initial $1.00 issue of THE MAN FROM ATLANTIS will be written by Bill Mantlo and drawn by Tom Sutton and Frank Robbins. The balance of the book will be made up of articles concerning the show. No decision has been made about who will draw the book when it shifts down to thirty-two page size.

Ms. Marvel will join The Avengers in #170 of their book.

Carmine Infantino will draw two issues of THE DEFENDERS, Ed Hannigan will do the three following that, and then a regular artist will be chosen.

Keith Pollard will be taking over IRON MAN as of #107 since George Tuska switched to DC.

AVENGERS
MARVEL COMICS GROUP
35¢
EARTH'S MIGHTIEST HEROES!
AVENGERS
THE MOST POWERFUL BEINGS WE'VE ALL EVER FACED BEFORE!
THE SAGA YOU NEVER EXPECTED TO SEE -- NEFARIA SUPREME!
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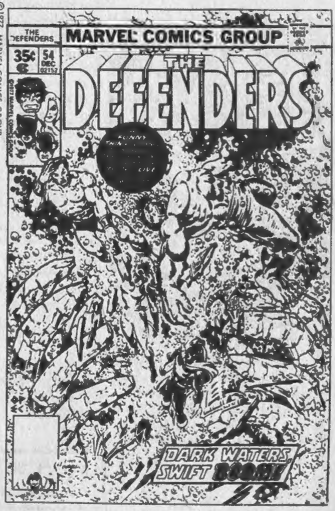

The UFO issue of MARVEL PREVIEW will feature comments on UFOs made by such little-known people as Don Pendleton, John Lennon and Jimmy Carter.

Carmine Infantino will become the regular artist on NOVA as of #15, although Sal Buscema is doing a two-part story guest-starring The Thing that will appear in issues #19 and 20. Nova is now a bi-monthly.

Not only did The Champions lose their title, now they'll lose their group. They will disband in

a future issue of THE AVENGERS. Black Widow will return to DAREDEVIL, Hercules to Thor, and The Angel and Iceman will become free agents. Ghost Rider, of course, retains his own book.

Marv Wolfman is writing several "place 'em anywhere" issues for filling-in purposes. One will feature Spider-Man, The Thing and Human Torch, which could appear in AMAZING and SPECTACULAR SPIDER-MAN, MARVEL TWO-IN-ONE, MARVEL TEAM-UP, etc. Another will star Captain America, Black Panther and Iron Man which could be used in any of those three books. There's also a Spider-Man-Captain America team-up being drawn by Jim Starlin that could also be used in a utility capacity.

Speaking of team-ups, MARVEL TEAM-UP guest-stars slated for the next eight months include Spider-Man with Tigra, Man-Thing, Doctor Strange, Satanna, Blade, Captain Marvel, Thor, Daredevil and Black Widow.

The Son of Satan and Satanna are both scheduled to guest-star in TOMB OF DRACULA.

Steve Gerber and Jim Starlin are reviving MAN-THING for a back-up story in the back of THE RAMPAGING HULK.

FOOM is adding four pages and going to four-color covers with the issue devoted to The Defenders. That issue will be test-marketed in several major markets to see whether it will succeed on newsstands.

Scott Shaw is drawing a ten-page short-story WHAT IF? The premise here will be that in a world of spiders, one is bitten by a radioactive boy. The approach is humorous.

Another WHAT IF? plot involves the possibility of three other people than Peter Parker being bitten by a radioactive spider. One of them is Flash Thompson.

Jack Kirby has finished pencilling about two thirds of the SILVER SURFER hardcover to be released late this year. At the moment, the inking is supposed to be done by Joe Sinnott.

Walt Disney Productions lawyers filed a lawsuit a few months ago claiming HOWARD THE DUCK was a plagiarization of Donald Duck and ordered them to cease publication. The interesting thing was, despite the character being in existence for a couple of years, it took the appearance of the newspaper strip for them to recognize his existence. Marvel, however, has too much sewn up in the duck character to abandon it entirely, so a compromise has been reached. In an upcoming issue, Dr. Bong transforms Howard into Robert Blake. Following two issues subtitled "Howard The Human," Howard will return with an altered appearance: a longer beak, a darker shade of yellow, a plaid jacket, more pronounced webbed feet. The transformation in the daily and Sunday strip will follow the comic.

Marv Wolfman is doing a fill-in issue of HOWARD THE DUCK to help Steve Gerber get back on schedule.

Gold Key Coming Comics

Walt Disney DONALD DUCK No. 189, November. Reprint. [9/1]

TOM AND JERRY No. 300, November. Reprint. [9/1]

Walt Disney MICKEY MOUSE No. 177, November. Two pages new, 23 pages reprint. [9/1]

WOODY WOODPECKER No. 162, November. All but one page is new. [9/1]

Walt Disney CHIP 'N' DALE No. 49, November. New. [9/1]

GRIMM'S GHOST STORIES No. 42, November. New. [9/1]

NEW TERRYTOONS No. 47, November. These new Terrytoons are reprints. [9/1]

Walt Disney UNCLE SCROOGE No. 146, November. Reprints by Carl Barks. [9/8]

BUGS BUNNY No. 190, November. One page is reprinted, the rest is new. [9/8]

PORKY PIG No. 78, November. New save one page. [9/8]

Walt Disney DAISY AND DONALD No. 27, November. New. [9/8]

BULLWINKLE No. 18, December. New. [9/8]

TWEETY AND SYLVESTER No. 75, November. New. [9/15]

STAR TREK No. 49, November. New. [9/15]

THE PINK PANTHER No. 48, November. New. [9/15]

Walt Disney SCAMP No. 38, November. New. [9/15]

TUROK, SON OF STONE No. 112, November. New. [9/15]

SPACE FAMILY ROBINSON LOST IN SPACE No. 54, December. New. [9/15]

WALT DISNEY'S COMICS AND STORIES No. 446, November. 13 pages new, 12 pages reprinted. [9/22]

LITTLE LULU No. 242, November. New. [9/22]

BEEP BEEP, THE ROAD RUNNER No. 68, November. All except one page is new. [9/22]

THE TWILIGHT ZONE No. 81, November. New. [9/22]

ANDY PANDA No. 22, November. A page is reprinted, the rest is new. [9/22]

KK Giveaways: MARCH OF COMICS No. 433 - Tweety And Sylvester
MARCH OF COMICS No. 434 - Wacky Witch

DC News

The Superman Movie Contest winners have been announced. They are Ed Finneran of Springfield, MA and Tim Hussey from San Lorenzo, CA. They will fly to Calgary, Alberta to appear in the Smallville sequence of the film, then to New York to tour the DC offices.

Bob Oksner's daughter, Peggy, a professional actress who has toured with 1776, won the part of stand-in to Margot Kidder (who's playing Lois Lane in the SUPERMAN film) out of 3,000 actresses, without the people in charge knowing she was related to one of the SUPERMAN artists.

RETURN OF THE NEW GODS
NO. 13 DEC. 35¢
IT ALL BEGAN ON EARTH— WILL IT END IN THE STARS?
WE MUST TRIUMPH, NEW GODS—
OR DARKSEID WILL RULE THE UNIVERSE!
ALL THIS--AND THE APOCALYPSE CHILD TOO!

For the last four months, both the Chicago Tribune-New York News Syndicate and King Features Syndicate have been bidding on a new daily and Sunday syndicated comic strip from DC, obviously to take advantage of the success of the two Marvel strips and the coming appearance of the Superman film and the Wonder Woman weekly TV program. Well, CTNYNS has won the bidding and current plans call for a strip to feature Superman and Wonder Woman regularly, with guest appearances by The Flash and Aquaman in the first story. The stories will be structured similar to the old JLA adventures in which the two heroes will have a chapter of their own and then team-up for the conclusion. Julius Schwartz will edit, Marty Pasko may write (although their is talk now of another writer because Marty has a movie project to work on), and George Tuska will draw. The drop panels of the half page Sunday will comprise a JLA casebook. There is no official starting date but it should be out in time for the release of the Superman film. And, unless everything goes against it, we will be publishing the strip in the GAZETTE.

Tempo Books is publishing a new series of paperbacks that will reprint super-hero stories from DC. They will include WORLD'S FINEST (with material by Curt Swan and Dick Sprang), BATMAN (Denny O'Neil, Neal Adams, John Broome, Gardner Fox), SUPERMAN (Jerry Siegel, Curt Swan, Al Plastino, Wayne Boring), JUSTICE LEAGUE OF AMERICA (Elliot Maggin, Marty Pasko, Dick Dillin), WONDER WOMAN (Bob Kanigher, William Marston, H.G. Peter), SUPERBOY AND THE LEGION OF SUPER-HEROES (unsettled at the moment). Each book will reprint the equivalent of three twenty-four page comics, and will cost $1.25 each. Release should be sometime this winter.

Dick Giordano has signed an exclusive contract with DC that will stipulate that he ink some sixty pages per month; as well as pencilling some. As this applies only to color comics, he still plans to do about six stories a year for Marvel and Warren's black and white books. His first major regular assignment

will be as inker on BATMAN, to be pencilled by John Calnan.

FIRESTORM is a nuclear-powered super-hero written by Gerry Conway, drawn by Al Milgrom and edited by Jack C. Harris that will debut December 6th and will have a seven-times-a-year frequency to begin with. Wonder what he does with his deadly plutonium wastes...

The LEGION OF SUPER-HEROES tabloid book and the SUPERMAN VS. MUHAMMAD ALI book (which is entirely pencilled and awaiting additional writing by Neal Adams before it's completed) will both be released about December 15th. The end of February will see the release of SUPERMAN VS. SHAZAM as well as another BATMAN reprint tabloid with a new cover by Neal Adams and Berni Wrightson. The last book will have to have some adjustment in title since the LIMITED COLLECTORS' EDITION becomes ALL-NEW COL-

LECTORS' EDITION with C-53.

SHOWCASE #101-103, featuring the return of HAWKMAN, will be edited by Larry Hama. Villains scheduled to appear in the three part Hawkman-Adam Strange team-up include Kanjar Ro, Shadow Thief, Man-Hawks, Invisible Raiders, Byth, Kirri, Klanaff, The Wing Men, and others.

WONDER WOMAN SPECTACULAR, scheduled for December release but still set in WWII, will be pencilled by four different artists, each of whom will do the story from a different character's perspective. Jose Delbo will do it from Wonder Woman's angle, Dick Ayers from the villains', Joe Staton from the point of view of the Amazons, and possibly Steve Ditko from the perspective of the gods.

Joe Staton will draw the SUPERBOY strip in ADVENTURE beginning with #456, with Jack Abel the most probable inker.

Howie Chaykin is drawing WEIRD WAR TALES #62.

SECRET SOCIETY OF SUPER-VILLAINS #11 will be by Mike Vosburg, with inking by Joe Orlando. Issues #13 and 14 will feature the villains from Earth III: Johnny Quick, Power Ring, Superwoman, Owlman and Ultra Man.

Jose Garcia-Lopez will be the penciller of the still-untitled Julius Schwartz book teaming Superman with a guest-star every month.

Despite what we reported in #147, Don Newton did not break his hand (we know because when we shook it in San Diego there was no visible grimace on his face). Larry Hama filled in on STAR HUNTERS #2 and Mike Nasser is doing #3 and #4 (and will probably be permanent artist), but Don will draw AQUAMAN as of #60. He did sprain the hand when a car door was shut on it.

Juan Ortiz did the cover to TEEN TITANS #53. Gray Morrow did the cover for JONAH HEX #10.

Wonder Woman and Batman will be teaming up in THE BRAVE AND THE BOLD, timed to coincide with the new WONDER WOMAN

TV show. Ric Estrada and Dick Giordano are doing the artwork for the BRAVE AND THE BOLD SPECIAL.

JONAH HEX #7 will be drawn by Ernie Chan and Noly Panaligan, #8 will be by Chan and Vicente Alcazar, #9 will be by Chan and an as yet undetermined inker, and with #10 Jose Luis Garcia-Lopez returns to the strip.

SGT. ROCK #311 will be by Doug Wildey, #312 will be by Frank Redondo, and #313 on will be by Wildey.

The SHAZAM! TV show has not been renewed for '77-'78.

Joe Rubinstein will ink THE NEW GODS beginning with #16, and Bob McLeod will ink SECRET SOCIETY with #12.

Joe Orlando is inking Joe Staton's first POWER GIRL issue of SHOWCASE, #97.

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George Tuska has signed an exclusive contract with DC, his chief duties being the abovementioned DC comic strip for the Chicago Tribune-New York News Syndicate. In addition to the already mentioned WORLD'S FINEST 56 page team-up story for #250, he's pencilling a LEGION OF SUPER-HEROES story for SUPERBOY #235, out next month.

With Steve Englehart vacating the U.S. for Europe, all of the titles he worked on have been reassigned. The last one to be named is MISTER MIRACLE which will be written by Steve Gerber with the 23rd issue on sale in January. Gerber has not left Marvel, but is discussing other writing assignments with DC.

Issue #100 of GREEN LANTERN will be a 60¢ 48 page issue. The GREEN LANTERN adventure will team up GL and his cousin, the son of the original AIR WAVE (who was Larry Jordan). In addition, a story of equal length will feature Green Arrow, Black Canary and Speedy as Oliver Queen is asked to run for mayor.

That Phantom Stranger-Deadman issue of DC SUPER-STARS will be out next month and is set in Rutland, Vermont. Dr. Thirteen, the Ghost Breaker, as well as Marty Pasko, Gerry Conway, Romeo Tanghal, Dick Giordano and Paul Levitz are all guest stars.

Our friend Jay Zilber is doing a text page for the SUPERBOY AND THE LEGION OF SUPER-HEROES. The first three appear in #234-236.

With Alfredo Alcala now doing the daily RICK O'SHAY strip, Danny Bulandi is taking over the inking of KAMANDI.

Alan Weiss is pencilling SHAZAM! #34 in which Captain Marvel, Captain Marvel, Jr. and Captain Nazi appear in a story set in Chicago.

Don Thompson, erstwhile fan and famed BUYER'S GUIDE columnist, has sold his first comic book story to DC, a mystery story not yet scheduled. Congratulations!

HOUSE OF SECRETS #150 will still have a book-length story featuring Phantom Stranger, Dr. Thirteen and Abel, despite the appearance of the DC SUPER-STARS special. Gerry Conway and an undecided Philippines artist will do the issue.

Some villains that will show up in the next few months include Joker in DETECTIVE #475,476, Amos Fortune in JUSTICE LEAGUE OF AMERICA #151, and The Black Hand in FLASH #258.

Warren Coming Comics

CREEPY No. 93, November. This is an all-sports (and nearly all-infantino) special. Stories include: "Willy's Supermagic Basketball" by Jim Stenstrum, Carmine Infantino and Rudy Nebres; "Great Black Cheese" by Bill DuBay, Infantino and Alfredo Alcala; "Running Wild" by Roger McKenzie, Infantino and Alex Nino; "The Replacement" by McKenzie, Infantino and Dick Giordano; "Roh" by McKenzie, Infantino and John Severin; "Elixer" by McKenzie and Leopoldo Sanchez; and "Cold Blooded Murder" by Nick Cuti, Bill Mohally and Leopoldo Duranona. Don Maitz (who did the cover of TCR #106 back in '74) did the cover. [9/20]

EERIE No. 88, November. "Deathball 2100 A.D." is by Bill Mohally and Nick Cuti and drawn by Dick Giordano; "Boiling Point" is by Bruce Jones and Leo Sanchez; "Scalliwag" is by Budd Lewis and Jose Ortiz; "Final Wish" is by Roger McKenzie and Leopoldo Duranona; and "Return Of The Rook" is by Bill DuBay and Luis Bermejo. Don Maitz did this cover. too. [9/22]

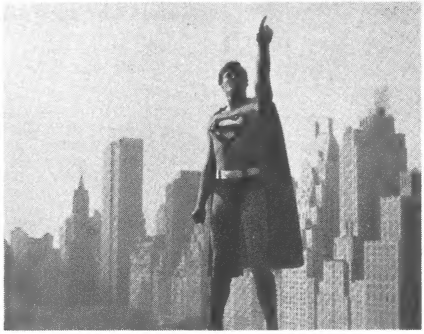
VAMPIRELLA No. 65, November. This is that all-mystery issue we told you about. Stories are: "Mad King Of Draculon" by Bill DuBay and Jose Gonzalez; "Tropic Of Galahad" is by Budd Lewis and Ramon Torrents; "The Pharoah's Lady" is by Nick Cuti and Luis Bermejo; "Hide And Seek" is by Roger McKenzie and Leo Duranona; "The Strangled Stockholder" is by Gerry Boudreau and Jose Ortiz; and "But First, This Brief Interruption" is by Bruce Jones and Leopoldo Sanchez. Enrich did the cover. [9/27]

Media News

Last month, an interview was published with me which intimated that I was hiding my identity for some sordid reason. I want to set the record straight. I am... The SUPERMAN film won't fail for lack of publicity. In one of the biggest media blitzes since KING KONG, articles about the in-progress film

have appeared everywhere I turn, the latest being in TIME Magazine. Aside from having Gene Hackman cast as Lothar (so who plays Mandrake?) it added some significant facts to our collective knowledge: Chris Reeve's flying is achieved with a 100-foot crane and his appearance will be enhanced through the use of six different capes, one for each of his various postures he uses while performing his superdeeds. Richard Lester (HELP!, A HARD DAY'S NIGHT, THREE and FOUR MUSKETEERS) has been brought in as "consultant," a move the TIME writer felt meant the producers faith in Richard Donner was fading. And we finally got plenty of actual color photos of Superman in costume -- and the costume looks fine, although the "S" still isn't exactly the way Curt Swan draws it. One thing I wish these writers would get straight is that Superman may well cook a souffle with his eyes for Lois but it's his HEAT VISION he's using, not his X-ray... Rumors are very strong that a very special twosome will be playing Lois Lane's parents in the film: Kirk Alyn and Noel Neill. That's nice... TIME mentions that the budget has now ballooned to $33 million. Sort of gets you right here, doesn't it?

The SPIDER-MAN TV pilot is also getting plenty of advance picture publicity. The executive producers are Charles Fries and Dan Goodman, the producer's Ed Montagne, director is E.W. Sackhamer and the writer is Alvin Boretz. I'm told Roy Thomas explained in San Diego that the reason he or any other Marvel writer isn't involved in any of the Marvel TV projects is because Universal demanded that they not be. Perhaps they felt that they might rise above the usual level of Universal mediocrity. In any case, Roy also mentioned that a visit to the set of the HULK pilot revealed that the Hulk WILL be the correct shade of GREEN, not gray, as was reported. The name WILL be Dave Banner, undoubtedly because the people in charge felt that "Bruce" is a name worthy of Anita Bryant's wrath -- especially when the guy turns into a big green monster. I suppose his real first name (Robert) wasn't used because there's a rival producer named Bob Banner. Oh well... Oh yes, Nick Hammond will play Spider-Man. A few issues ago I said Richard Kiley would be The Hulk; apparently I've got the wrong Richard. Richard Kiel, who appears in THE SPY WHO LOVED ME and is ugly enough to play Hulk, is apparently the correct actor. Kiley appears on the LAND OF THE LOST show, and may be big and ugly, but not the one. Sorry... Darrell McNeil of Hanna-Barbera supplied the inside dope on the new Norman Maurer SUPER FRIENDS show. It'll be one hour, and fifteen episodes will be made, each made up of a half hour Super Friends story in which they all battle world disasters; a seven minute cartoon in which two of them fight misguided villains; a four minute Wonder Twins human artist story; and then a six minute Super Friend plus guest star episode. The guests lined up thus far include Flash and Green Lantern, Hawkman and Hawkgirl, Rima and Black Vulcan (not Black Lightning; this one has lightning powers), Apache Chief (a 50 foot tall Indian), and Samaurai (a changeling hero). Health tips, safety tips, craft segments, magic tricks and secret code messages will appear between cartoons. Almost enough to make you rise early on Saturdays, eh?... Some other coming adventure cartoons include a half-hour Filmation show on NBC called YOUNG SENTINELS featuring three teens named Hercules (a Caucasian), Mercury (Chinese) and Astraea (a black girl) and they have powers of the gods. Another Filmation show, though live, is on CBS and is called SPACE ACADEMY (and we remember Space Academy from Tommy Tomorrow -- or Tom Corbett) which, along with SECRETS OF ISIS, rounds out the action programming for the year. SHAZAM! is being given a rest, though TARZAN and BATMAN return in a combined hour program. Other than returning Warner Brothers cartoons, not much else looks interesting, though WACKO has Gary Owens in a sort of junior version of LAUGH-IN. ABC has SCOOBY DOO LAUGH OLYMPICS which, beside Scooby Doo and Dyno Mutt stories, will feature a Hanna-Barbera battle of the "stars" -- The Yogi Yahooies, featuring animal characters, The Scooby-Doobies, starring human-types, and the Really Rottens, a team of the villains. Also, H-B rips off CHARLIE'S ANGELS with Captain Caveman and the Teen Angels, a thawed out caveman and three teen helpers. I don't really have the room to run down the rest of the Saturday morning lineup, so you'll just have to in-



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vestigate it for yourself... That FLASH GORDON animated movie for prime time is being done by Filmation -- who, if paid enough money and given enough time, could turn out something reasonably good. We'll see...

On the TV scene, THE ADDAMS FAMILY will be reuniting this year. (One would hope that the reunion is on film and not videotape like other reunions have been). John Astin, Carolyn Jones, Jackie Coogan and Ted Cassidy will return... NBC has dropped the enigmatic CLASS OF '65 (prompting the inevitable, "whatever happened to WHATEVER HAPPENED TO THE CLASS OF '65") in favor of the Lawrence Pressman-Elinor Donohue version of EIGHT IS ENOUGH, MULLIGAN'S STEW. They juggled their schedule, too, putting MAN FROM ATLANTIS on Thursdays at 9:00, RICHARD PRYOR on Tuesdays at 8:00, ROSETTI & RYAN on Thursdays at 10:00, BIG HAWAII, Wednesdays at 10:00, and MULLIGAN'S STEW Tuesdays at 9:00. I don't know where RICHIE BROCKELMAN fits in, if at all... George Pal is doing THE DAYS OF THE COMET as a miniseries for Paramount TV's new Saturday network from a 120 page treatment by Robert Bloch... WORLD OF DARKNESS, the CBS "Exorcist" pilot of about six months back, has been bought as a quick replacement for one of the new shows which will inevitably be cancelled before November. Granville Van Dusen is the star... CBS is talking about a Klinger-Radar series set in Toledo when M*A*S*H finally leaves the air... Dancer-Fitzgerald-Sample, an advertising consultant firm, annually rates the season's coming new shows and this year they rate SOAP as excellent (despite all the controversy without anyone having seen it besides the TV critics), LOU GRANT as excellent to good, with eight goods: BETTY WHITE, ON OUR OWN, WONDER WOMAN, LOGAN'S RUN, LOVE BOAT, CARTER COUNTRY, MAN FROM ATLANTIS and BIONIC WOMAN. These ratings have to do with their rating chances, rather than quality. Their choices for "poor" include SAN PEDRO BUMS ("the year's most pathetic pilot, one that made MR. T & TINA look like GONE WITH THE WIND. Its premise is witless, suffers from bad casting, and is overacted and exaggerated. Look for an early cancellation." I don't know, it sounds a lot like ABC's ratings successes.), BIG HAWAII, OREGON TRAIL, and the already gone CLASS OF '65.

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I haven't mentioned Monty Python in a few months' columns, and I'd just like to mention that fans should try to dig up a copy of an album recently issued by U.S. EMI of the BBC show, I'M SORRY, I'LL READ THAT AGAIN, featuring Tim Brooke-Tyler and Bill Oddie of The Goodies, and the one and only John Otto Cleese (rhymes with Cheese, the original name of the Cleese family). It's a shining example of how much farther some English radio humor is above U.S. TV humor. The album is a $4.98 list, so it's a bargain at the $2.98 or so they will charge you for it. (I'll also mention that both the U.S. Pye GOON SHOW albums have been cutout and are on sale most places for only $1.98. Peter Sellers, Harry Seacombe and Spike Milligan are the forerunners of all the English humor we Anglophiles go crazy over and were major influences on everyone from David Frost to John Lennon. Get them if you can.) On another point, upon reviewing the George Harrison SATURDAY NIGHT on a larger TV screen, I noted that no other Python people than Eric Idle, Neil Innes and George himself appeared in the promo films (and Idle had nothing at all to do with the THIS SONG film; Harrison directed it). Digressing further, FAWLTY TOWERS is currently running in New York, and is making its way across the country in the same syndication route the regular PYTHON show took. Look for it.

See you next month.

- Rona Blabbit

Et Al

We've been asked a number of times how the Air Pirates (Dan O'Neill, Bobby London, Ted Richards and Gary Hallgren) were doing in their defense against the Disney lawsuit that put them out of business. The following is from a handout they distributed in San Diego:

"The Air Pirates have lost their case without a jury trial. Disney's lawyers filed for and won a summary judgment. By definition, there is a decision where a point of law is so clear there is no argument. The judge then has only to assess damages... which he has done to the tune of $250,000.00.

"The precedent in this ruling is a case that the Disney lawyers dredged up from the '50s, where Jack Benny was successfully sued for copyright infringement for using verbatim dialogue stolen from a movie called "Gaslight" in a parody of that film.

"The major points that the case raises have yet to be answered. Specifically, there is still conflict over the point where copyrights infringe on first amendment rights. The case is on appeal to the Circuit Court of Appeals."

Bill Spicer is back, but not with GRAPHIC STORY MAGAZINE. Supplanting that magazine is a broader-based title called FANFARE, involving film, television, music, and other popular culture. The first issue does have plenty of stuff relating to comics, though, including an interview with Al Feldstein, articles on EC's PANIC, Russell Myers and BROOM-HILDA, superheroes on television, Lynda Carter and WONDER WOMAN, as well as articles on rock and drugs, Abbott and Costello and Ralph Bakshi's WIZARDS. The usual forum of letter-writers provide interesting reading also. #1 is $2.00 from Bill Spicer, 329 North Avenue 66, Los Angeles, CA 90042.

A shiny silver cover surrounds the contents of Alan Jim Hanley's COMIC BOOK No. 7. Contained therein are complete reprints of the six chapter serial starring GREENHORN that has been running in BUYER'S GUIDE, as well as a CAPTAIN AMERICA BUNNY story. If you aren't familiar with the famous

Hanley style, you'll want it, and if you aren't you should be. $1.50 should get you a copy from him at Route 2, Cinder Lane, Camp Douglas, WI 54618.

TESSERAE No. 7 (formerly ALL-SLUG COMICS) has been published by Dragon Seed Productions (6654 Mount Holly Drive, San Jose, CA 95120; Mark Clegg editor) for $1.00 postpaid. It's an amateur strip comic book with four color covers by Ken Macklin, Neal Adams, Frank Cirocco and Tony Salmons, and stories and art by Mark Clegg, Ken Macklin, Brent Anderson, Charlie Boatner and Steve Oliff. There should be another issue out in September.

SOJOURN #1 is out and is very promising. Joe Kubert contributed a very picturesque two-page TOR strip, Sergio Aragones did a three-page female detective strip called T.C. MARS, Mary Skrenes and Dick Giordano have a science fiction-adventure strip,

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THE SMOOTH, Doug Wildey provided EDDIE RACE, a detective strip, John Severin did an Indian adventure called EAGLE, and Lee Elias began his occult strip called KRONOS, which involves something like possession. Each strip is reproduced at 11" x 17" size on the kind of paper the GAZETTE is printed on and each is continued to the next issue. Subscriptions can still be had at the discount rate of 12 issues for $12.00 or twenty-four issues for $24.00. The cover price is $1.50 and it's monthly.

In Continuity news, Neal Adams is doing a cover for SAVAGE SWORD OF CONAN, one for STAR*REACH, he's finishing the scripting of the SUPERMAN-MUHAMMAD ALI book, and doing a paperback cover for an anthology of Conan, Red Sonja and Solomon Kane stories by Robert E. Howard.

TCR Mailboat

ALEX TOTH, Hollywood, CA: Pursuing the matter, re: DC/Marvel Comics' success or failure in their going on with their present policies, etc. -- I am very curious about the relative successes or failures (re: sales) of other publishers and their lines of books. Namely: Archie's output, Harvey's line, and Gold Key. Could you work up, if at all pointmaking (pro-con), a tote sheet comparing print runs, per title, sales figures, and perhaps breakeven point numbers for each company's ten most representative titles?

I've heard for many years that while DC/Marvel sales figures have risen/fallen in turns, those of the "momma" comics have kept to a healthy, steady norm throughout!

If that is so, then there is a strong message to be gleaned from the fact for us all, let alone DC/Marvel honchos. If not -- then let us know it, to demonstrate that these lesser publishers suffer woes similar to their contemporaries re: poor distribution, etc., etc.... which is the primary scapegoat DC and Marvel use for sliding sales.

I'd really like to know and I'm sure others would too! Do funny, non-violent, "kiddy/momma" comics sell less or more than the ruff stuff does?

[If something like what you're asking for would be in our power to document, we'd be very glad to do so. Unless the people in charge of the accounting departments at DC, Marvel, Gold Key, Archie and Harvey would care to give us the last couple of years' sales breakdowns on their top ten titles, it would be nearly impossible for us to do it. The only available data seems to be the Second Class Mailing Statements a certain segment of the existant titles must publish. The problem with those is that both DC and Marvel claim that they're at best ballpark approximations, Gold Key has no subscriptions and therefore no books with Second Class mailing privileges, and neither Archie's or Harvey's books exist in any of our collections. Unless some auditing bureau does circulation certification of comic books, we'll stay in the dark.

I would tend to agree that the more stable groups like Gold Key, Archie and Harvey probable reflect their stability in their sales, although I doubt that any publish titles that approach the high-sellers of DC and Marvel. With the former companies, parents know what they're buying; with the latter, change is so frequent that it's harder to know. That probably goes for retailers too. MT]

THOMAS D.N. ZAENGER, 621 Tennessee Avenue, Fort Wayne, IN 46802: As long as you've opened a forum on what's wrong with today's comics, I thought I'd throw in my opinions gained from twenty years of reading. I too find pre-'70s comics more enjoyable. This isn't mere nostalgia because I enjoy reprints of old BATMAN stories, for example, that I've never seen. I'm amazed at how much story was once packed into 8 or 12 pages. I wish today's writers and artists would learn the story-telling economies of their predecessors. Thin plots can't be disguised with phony characterizations. What had been original with SPIDER-MAN is now a bore. How different are the personalities of all today's heroes? Too many are merely Peter Parker with an alias.

I prefer more plot to my stories. Too many comics have a one-page intro and 16 pages of fighting. A long fight is not a substitute for a plot. With few exceptions, most writers today are so undisciplined they can't tell a story without stretching it out over several issues. Even with the greater length the 60¢ format affords, stories are still continued. This is particularly inexcusable in a 64 page comic. Every story was continued in the latest issue of WORLD'S FINEST.

This trend toward continuation may be hurting the industry. The casual fan making up the bulk of readership probably buys particular titles only sporadically. Will he spend 35 cents to $1.00 when the stories aren't complete?

The continuation of a weak story may lose readers. Too many issues of NOVA featured Sphinx, Diamondhead, et al. I found them particularly boring. One boring issue is tolerable when there'll be a new plot and villain next issue. But boredom stretched

over several issues may lose all but the hardened collectors.

C'mon, Marvel and DC. Learn to tell tight stories again, not just choreograph punches. P.S. When I interviewed you for my thesis on the history of comic book fanzines (which, by the way, is coming along smoothly), I asked you if you could confirm a story I'd heard that Russ Manning was so impressed with the reproduction of TARZAN in your GAZETTE that he began to draw it with your black-and-white reproduction in mind rather than the usual color version. You said you hadn't heard this before. I eventually called Manning and he confirmed this. He was surprised he never told you, but he thanked me for passing the word on to you. I'll have the whole story in my thesis when it's finished. I'll probably get it published in some format. I'll see that you get a copy. [More letters next issue. MT]

Interview

John D. Warner

Memo to aspiring fanzine editors: don't hold interviews too long -- get them into print as soon as you can, or you're asking for trouble. I did, and have answered for it.

The interview that follows, with John David Warner, is another in the series I conducted in the States last September. At that time John was editor of Marvel's black and white magazine line, an active line of seven titles. Cut to March 1977: finally there is space in COMIC MEDIA NEWS to publish the interview, but things have changed -- have they ever! In another unexpected, savage cut three of the seven titles have bitten the dust leaving a skeleton line of three dramatic magazines and one humor publication. In addition, John Warner has moved onto freelance writing for Marvel as the remaining black and white titles are brought more under Stan Lee's personal supervision. Exit also a large chunk of my interview which would look slightly ridiculous in the light of the present situation. However, John came to my aid by kindly answering some additional questions hurriedly sent to him via postal channels which will hopefully update the current situation slightly.

What will still emerge, I hope, is a fascinating insight into a

comic development of recent times -- the black and white magazine. It's been around nearly a decade now, and in my opinion, is still searching for an individual identity. In another interview (presented in last year's TCR Summer Special, issue #133) we covered Jim Warren's operation, and the spotlight now goes on how a major comics publisher ties in the black and white concept with a line of highly successful color comics. What John Warner had to tell me about them on a sunny afternoon back in September intrigued me. I hope it'll do the same for you.

RB: I think a very good place to begin would be in establishing what audience there is for the black and white magazines. I assume, because of the higher cover price, it would be an older audience than there is for the color books.

JW: Not necessarily. We're still learning about our audience. Four years is not really that long to be producing something. One thing that's really startled us is that we've found that our audience is not much older at all, which is why, in some instances, we have not charged ahead into more obviously adult material. We find that a lot of kids are picking up these books -- even at the [higher] cover price. It might be the situation of comparitive value in what you're getting for that dollar compared to what you get in a 30¢ package -- our price is really a pretty good deal. We're still not sure of our audience because it's fragmented. We have a lot of problems with distribution, as the color books do, even though the same distributor [Curtis Magazines] handles both. It's to do with the distribution problems of the whole industry. The black and whites just don't get into some areas at all and I feel a lot of people are turned off buying them because they can never be sure where to get copies. It's slowly getting better but we still have a long way to go.

I know one thing I'm striving for right now is to revamp the whole artistic approach to the black and whites. This is a very difficult process and it's not a comment against any of the artists working for us but I think we need to try just a bit harder to get a feeling of artwork that is black and white artwork and not really color artwork with tones replacing the colors. It's a case of having to get an industry that has thought in color for nearly forty years to think in terms of black and white. The artists are really trying to work in that direction and the results we're beginning to get are most promising.

RB: To my mind, one of the most effective examples of this was Tom Sutton's artwork in some recent issues of PLANET OF THE APES where it was shot from his pencils.

JW: It wasn't exactly shot from pencils; it was a multi-medium technique which in some ways resembles pencils. We're considering doing it again. I talked to Tom about doing another like that because since the first or second one he's gone to a slightly different technique which is basically using the same media but doing it directly on to paper. Now, what he did for the first "Future History Chronicles" was draw the principal artwork on a thick plastic film which was overlayed on the paper. That's how he got a lot of the strange effects and it was really nice. For some reason, he has switched back to drawing everything on paper but he has expressed an interest in trying this method again, which I think is terrific.

Basically, what I'm trying to do -- and I don't claim I have the answer to this -- is generate artwork that really looks as though it should be in black and white; you almost have the reaction that you wouldn't want to see it in color. It should not look like color work that we've filled with tones because we didn't have the color. I thought that a lot of the black and white reprint annuals we had in 1975 really looked bad because what we did with some of them -- primarily KUNG FU and KA-ZAR

-- was to take proofs of the color book artwork, blow it up and fill it with tone. Because of this I thought they really looked lame.

RB: Are there any artists that, in your opinion, are particularly suited to the black and white medium?

JW: Oh yes. I could run off a long list that would certainly include Starlin, Simonson, Wrightson, Nino, Alcala, and many others. Also, there is the case of the right pencil and inking combination of two artists who might otherwise be suited for color. The biggest problem is that the people who are suited for black and white are very expensive -- and for good reason. No one has really come to grips with the fact that good black and white artwork is almost twice as much work as good color work. They don't pay proportionately.

RB: The black and white department -- how independent is it from Marvel's mainstream operation?

JW: It's separate in many ways from the color line. It's really hard to put put a finger on exactly to what degree it shouldn't be. We've been trying to work lately more of the color continuity into the black and white books, not that we've ever really screwed up the continuity that much between them, but just actually infusing it with the continuity. Like actually having crossovers, such as in the BLOODSTONE series, in that I'm going to have a crossover with Iron Man. As a matter of fact, this might happen quite a bit in BLOODSTONE, using it as an excuse to crossover characters from the color books. The whole RAMPAGING HULK book in particular is going to relate to the color books.

RB: The format of the black and white magazines is different from the normal comics, isn't it?

JW: Yes. The interesting thing about the black and white format is that we are a little more flexible because we have fifty to fifty-five pages of actual material in each book, aside from the ads and a couple of house spots. We could have five ten-page stories, one fifty-page story or any combination in between. In that sense, it's a lot less limiting a format and lends itself a lot more towards experimentation. With the color books that are locked into a seventeen-page format, really, there's not much you can do with that.

RB: Recently, the THOR story scheduled for the black and whites turned up, in color, in the 1976 THOR ANNUAL. How did this come about?

JW: Well, that had to do with the whole cancellation scene of 1975. The first move at the time was to eliminate all the horror books and replace each with a totally new title, which was basically a big mistake. The reason being that producing twelve books and initiating twelve books are not at all synonomous. You're talking about up to three times as much work to initiate a new title as to keep an existing title going. What they should have done was to have the cancellations over a period of time, changing over gradually. What happened was that they made some cutbacks in staff combined with bringing out these new titles and there was more to do than our staff or production capabilities could handle. Had we just gone ahead and left all the books on schedule they would have gotten very late and the whole thing would've turned into a mess. Unfortunately, what did happen was they saw this, they saw sales were slumping and they panicked. They cut back on virtually everything and turned a lot of the new projects into MARVEL PREVIEW: Both the SHERLOCK HOLMES issues were the original first two issues of the HOLMES magazine, obviously; STARLORD, the same case. THOR Magazine? Once we got the STARLORD and SHERLOCK HOLMES magazines locked in as issues of MARVEL PREVIEW, which was quarterly, they didn't want to commit themselves to too many issues of MARVEL PREVIEW until they saw how it was selling, so THOR kinda got put in the drawer. Why that got selected and not something else, I'm not exactly sure, probably more by accident than by anything else. When they thought it might not get used at all or just sit in the drawer forever, they scheduled it -- and remember that the annuals for an entire year are scheduled at one time -- for the THOR ANNUAL because they wanted it used. That was nice, but when we finally got around to doing a THOR issue of MARVEL PREVIEW we had to start all over again!

RB: Will it be in the same vein as the story that appeared in the THOR ANNUAL? That seemed much more mythology-oriented than the regular THOR color book.

JW: What our second attempt at doing a THOR black and white will be like is kind of in between the first THOR black and white story and the regular book. It'll be a kind of "The Savage Hammer Of Thor" if you will! It's going to, again, be a much younger Thor: abrasive, aggressive, egotistical -- probably the concept of a black and white series if there is one. The issue of MARVEL PREVIEW we are producing involves Thor and Genghis Khan. Jim Starlin has laid it out and Tony DeZuniga will probably finish it off. It will have a Hercules backup which will also be very mythological. It's Hercules back when he was running around with Jason and The Argonauts. It's written by Bill Mantlo and drawn by Val Mayerik with one of his best inking jobs he has ever done on himself.

Stan and myself both would love nothing more than to bring out a SATANNA black and white. Stan is Satanna's second biggest fan -- Chris Claremont being her first, and myself a close tie with both of them. We really think that it could be a very successful book and I think there is room in our line for a good horror title. The mail reaction to our MARVEL PREVIEW issue of Satanna was phenomonal. It garnered as much mail as the top color books. Sometimes a book will get a lot of mail without it really meaning much, but the thing that is so positive about Satanna is the fact that we continued to get mail, regularly, clear up to about a week ago (mid-September '76) which is when the next issue of MARVEL PREVIEW went on sale. Which means that the book was made available on the stands for the entire three months of its sales period which is VERY unusual. The combination of the mail coming in and proving that the book is still on the stands and being bought tends to tell me that the distributor reordered.

RB: Which is a good sign for the future?

JW: A very good sign for a book

having sold as well as get mail. I have a couple of people in a couple of places around the country who every so often check up on our books, just for my own information. It's nothing official, it's nothing I could go to Stan with or anybody else as solid information. I tell those people shipping dates and have them check when the books are put out and if they notice any kind of turnover. In San Francisco the Satanna issue of MARVEL PREVIEW disappeared in about twenty-four hours and had to be reordered. We're hoping it does really well because we'd really like to bring out a Satanna horror package. I think it's the most likely new addition to Marvel's black and white line in the future.

RB: Do you use the same elements of cover layouts in the black and whites as are used in the color line covers?

JW: No, we don't use the same layout approach as the color books for a very simple reason. We did originally, since we used to have John Romita design all our covers. That problem that you get is the approach to the two different lines is completely different, and what may look terrific as a layout for an ink-rendered color cover will go ridiculously stiff in a painting. You're dealing with a whole set of different problems in a painting and trying to communicate some more things. I would like to experiment more with our approach to the covers. Very early on, it was thought by Marvel that the best tactic with the black and whites was to totally divorce them from the color books in terms of looks, etc. They didn't want the covers to at all resemble those of a regular comic book. I would like to see some covers -- and really, up to now, only Neal Adams has been able to achieve this -- to have them not looking like a comic book, necessarily, but being more in the line of illustration than painting. Not that I have any objections to our cover paintings, I'd just like to see more variety. I'd like to get away from looking so constantly "pulpy" and just try for something different; some movie poster effects, things like that. Just getting the books to look different now and again.

RB: Speaking of movies, Marvel did one adaptation (THE LAND THAT TIME FORGOT) in black and white and there was talk of others to come. Is this still the case?

JW: Again, MARVEL MOVIE PREMIERE was a victim of the cutbacks. What they didn't put in MARVEL PREVIEW they made one-shots out of; MARVEL SUPER ACTION was another that was supposed to be a regular book. We were going to adapt FRENCH CONNECTION II -- at one time there were even plans to do THE TOWERING INFERNO -- but we ran into trouble with that. We are planning to do some movie material, but, with the present situation, I can't say when.

RB: Do you feel the black and white books are a good medium to do the adaptations in, or do you think the color books are better, as the films are in color?

JW: I think the black and whites are a much better medium to do them in just because of the format, because of the space -- you really need that space. Breaking up a film over countless color books, I don't think is as effective. I think comics are an interesting place to do adaptation material, period. I feel comics, however, sort of get carried away with adaptations, at times.

RB: They certainly seem to be at the moment.

JW: Yes, it's becoming kind of a trend. It's due to a number of factors, not the least of which you have to take into consideration is that the industry is churning out so much material -- an incredible amount of material coming out of comics publishers every month. When you're going through that much material you almost have to go to adaptations just to keep an influx of ideas going without totally burning yourself out.

(Barely weeks after my return from the Big Apple last year, the news that DEADLY HANDS OF KUNG FU, PLANET OF THE APES and DOC SAVAGE had been axed from the black and white line was issued by Marvel. The following questions concern the situation with the black and whites now and were kindly answered by John via postal channels. - RB)

RB: What caused the latest cutback in the black and white line?

JW: The same thing which has caused an even more recent further cutback in the color line -- we had begun to creep over our pre-set production limit (creep isn't the work; more like full sprint) and we couldn't handle the load. Plus, we had yet even more new projects on the boards. So they cut back the lowest selling titles, which included a good chunk of the black and whites.

RB: With the cancellation of three more black and white titles, does this mean there's more room for some new titles and is the aforementioned SATANNA book a possibility?

JW: I think there's room for more. I'm sure Stan would like to see more. They are being very cautious about new titles right now, but we're always looking to try something new. The line, though very small, is very strong now, I think. SAVAGE SWORD OF CONAN is a big seller, as is CRAZY. PREVIEW even seems to hold on. RAMPAGING HULK, I think, may have a lot of influence on the future of the black and white line. Whether or not it sells could make or break the line, though I don't see them ever cutting CONAN or CRAZY. As for SATANNA, if it sold, very possibly. I hope so.

RB: Do you feel the line has lost any of its balance with these cancellations?

JW: No. I think it may have lost some presence, but I feel it is very balanced right now, maybe moreso than it was.

RB: Do you feel the future of the black and white lies in tying it in more closely with Marvel's mainstream characters, or is there still room to experiment with other formulae?

JW: I think some of the future lies there. It has to -- it's what Marvel does best (the Marvel Universe). I think it was a mistake to divorce the line from it. But I don't think this in any way rules out experimentation. STARLORD (MARVEL PREVIEW #11) will be an interesting case in point to watch. It is very different from mainstream Marvel.

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TCR POCKET SUMMARY
For Future Reference Or,
OUR ALMOST ANNUAL YEARLY ROUNDUP OF WHAT'S SUPPOSED TO COME OUT, IF IT DOESN'T CHANGE TOMORROW

(Listings include all current and announced titles, number in parentheses indicates frequency including annuals, then editor, writer and artist are indicated if known)

DC COMICS

1. ACTION COMICS (12) Julius Schwartz, Cary Bates, Curt Swan
2. ADVENTURE COMICS (6) Paul Levitz, Bob Rozakis, Juan Ortiz
3. ALL-STAR COMICS (7) Joe Orlando, Paul Levitz, Joe Staton
4. AQUAMAN (6) Paul Levitz, Tony Isabella, Don Newton
5. BATMAN (13) Julius Schwartz, David V. Reed, John Calnan
6. THE BATMAN FAMILY (6) Al Milgrom, Bob Rozakis, various
7. BLACK LIGHTNING (6) Jack C. Harris, Tony Isabella, Trevor Von Eeden
8. THE BRAVE AND THE BOLD (6) Paul Levitz, Bob Haney, Jim Aparo
9. CHALLENGERS OF THE UNKNOWN (6) Jack C. Harris, Gerry Conway, Mike Nasser
10. CLAW THE UNCONQUERED (6) Paul Levitz, David Michelinie (scheduled for early 1978 release)
11. DC SUPER STARS (cancelled as of #18, out in October)Paul Levitz, Gerry Conway, Romeo Tangaul
12. DETECTIVE COMICS (6) Julius Schwartz, Steve Englehart, Marshall Rogers
13. DOORWAY TO NIGHTMARE (6) Jack C. Harris, various (scheduled for October release)
14. FIRESTORM (6) Al Milgrom, Gerry Conway (scheduled for early '78 release)
15. THE FLASH (13) Julius Schwartz, Cary Bates, Irv Novick
16. FREEDOM FIGHTERS (6) Jack C. Harris, Bob Rozakis, Dick Ayers
17. GHOSTS (13) Murray Boltinoff, Carl Wessler, various
18. G.I. COMBAT (6) Murray Boltinoff, Robert Kanigher, Sam Glanzman, Ric Estrada
19. GREEN LANTERN (13) Julius Schwartz, Dennis O'Neil, Mike Grell
20. HOUSE OF MYSTERY (6) Paul Levitz, various
21. HOUSE OF SECRETS (6) Paul Levitz, various
22. ISIS (cancelled as of #8, out in September) Jack C. Harris, Mike Vosburg
23. JONAH HEX (12) Larry Hama, Mike Fleisher, Ernie Chan
24. JUSTICE LEAGUE OF AMERICA (12) Julius Schwartz, Steve Englehart (followed in January by Gerry Conway), Dick Dillin
25. KAMANDI, THE LAST BOY ON EARTH (6) Al Milgrom, Jack C. Harris, Dick Ayers
26. KARATE KID (6) Al Milgrom, Bob Rozakis, Juan Ortiz
27. LIMITED COLLECTORS' EDITION (to become ALL-NEW COLLECTORS' EDITION with the first new issue) (6) various
28. MEN OF WAR (6) Paul Levitz, Roger McKenzie, Dick Ayers
29. METAL MEN (cancelled as of #56, out in October) Paul Levitz, Gerry Conway, Joe Staton
30. MISTER MIRACLE (6) Larry Hama, Steve Englehart (Steve Gerber with #23) Marshall Rogers
31. THE NEW GODS (6) Paul Levitz, Gerry Conway, Don Newton
32. OUR FIGHTING FORCES (6) Murray Boltinoff, Robert Kanigher, George Evans
33. RICHARD DRAGON, KUNG-FU FIGHTER (cancelled as of #18, out in August) Jack C. Harris, Denny O'Neil, Ric Estrada
34. SECRET SOCIETY OF SUPER-VILLAINS (7) Jack C. Harris, Bob Rozakis, Mike Vosburg
35. SECRETS OF HAUNTED HOUSE (6) Paul Levitz, various
36. SGT. ROCK (13) Joe Kubert, Robert Kanigher, Doug Wildey
37. SHADE, THE CHANGING MAN (6) Jack C. Harris, Mike Fleisher, Steve Ditko
38. SHAZAM! (6) Jack C. Harris, Nelson Bridwell, Kurt Schaffenberger
39. SHOWCASE (12) various
40. STAR HUNTERS (7) Joe Orlando, David Michelinie, Don Newton
41. SUPERBOY AND THE LEGION OF SUPER-HEROES (13) Al Milgrom, Paul Levitz, Jim Sherman, Mike Nasser
42. SUPER FRIENDS (6) Larry Hama, E. Nelson Bridwell, Ramona Fradon
43. SUPERMAN (13) Julius Schwartz, Martin Pasko, Cary Bates, Curt Swan
44. SUPERMAN AND... (working title) (12) Julius Schwartz
45. THE SUPERMAN FAMILY (6) E. Nelson Bridwell, various
46. SUPER-TEAM FAMILY (6) Paul Levitz, Gerry Conway, Alan Weiss
47. TEEN TITANS (cancelled as of #53, out in October) Jack C. Harris, Bob Rozakis, Don Heck
48. THE UNEXPECTED (6) Murray Boltinoff, various
49. UNKNOWN SOLDIER (12) Paul Levitz, Bob Haney, Dick Ayers
50. THE WARLORD (6) Larry Hama, Mike Grell
51. WEIRD WAR TALES (12) Paul Levitz, various
52. WEIRD WESTERN TALES (6) Al Milgrom, Gerry Conway, Dick Ayers
53. WELCOME BACK, KOTTER (6) Larry Hama, Bob Toomey, Bob Oksner
54. THE WITCHING HOUR (12) Murray Boltinoff, various
55. WONDER WOMAN (13) Larry Hama, Gerry Conway, Don Heck
56. WORLD'S FINEST COMICS (6) Jack C. Harris, Bob Haney, Gerry Conway, Mike Nasser, Steve Ditko

MARVEL COMICS GROUP

1. THE AMAZING SPIDER-MAN (13) Len Wein, Ross Andru
2. THE AVENGERS (13) Archie Goodwin, Jim Shooter, George Perez
3. THE BLACK PANTHER (6) Jack Kirby
4. CAPTAIN AMERICA (13) Roy Thomas, Sal Buscema
5. CAPTAIN MARVEL (6) Archie Goodwin, Scott Edelman, Keith Pollard
6. THE CHAMPIONS (cancelled with #18, out in December) Archie Goodwin, Bill Mantlo, Keith Giffen
7. CONAN THE BARBARIAN (13) Roy Thomas, John Buscema
8. CRAZY (8) Paul Leiken, various
9. DAREDEVIL (6) Archie Goodwin, Jim Shooter, Gil Kane
10. THE DEFENDERS (12) Archie Goodwin, David Kraft, Keith Giffen
11. DOCTOR STRANGE (6) Archie Goodwin, Jim Starlin, Rudy Nebres
12. DYNOMUTT (6) Chase Craig, Mark Evanier, Paul Norris
13. THE ETERNALS (13, cancelled as of #19, out in October) Jack Kirby
14. FANTASTIC FOUR (13) Len Wein, George Perez
15. THE FLINTSTONES (6) Chase Craig, Mark Evanier, Roger Armstrong
16. GHOST RIDER (6) Archie Goodwin, Jim Shooter, Don Perlin
17. GODZILLA (6) Archie Goodwin, Doug Moench, Herb Trimpe
18. HOWARD THE DUCK (13) Archie Goodwin, Steve Gerber, Gene Colan
19. THE HUMAN FLY (6) Archie Goodwin, Bill Mantlo, Lee Elias
20. THE INCREDIBLE HULK (13) Len Wein, Sal Buscema
21. THE INVADERS (13) Roy Thomas, Frank Robbins
22. IRON MAN (13) Archie Goodwin, Bill Mantlo, Keith Pollard
23. JOHN CARTER, WARLORD OF MARS (13) Marv Wolfman, Gil Kane
24. KID COLT OUTLAW (6) reprints
25. KULL THE DESTROYER (6) Archie Goodwin, Don Glut, Ernie Chan
26. THE MAN FROM ATLANTIS (12) Archie Goodwin, Roger Stern, Tom Sutton, Frank Robbins (scheduled for October release)
27. MARVEL CLASSICS COMICS (12) Archie Goodwin, various
28. MARVEL PREMIERE (6) various
29. MARVEL PREVIEW (4) various
30. MARVEL'S GREATEST COMICS (6) reprints
31. MARVEL SUPER-ACTION (6) reprints
32. MARVEL SUPER-HEROES (6) reprints
33. MARVEL TALES (12) reprints
34. MARVEL TEAM-UP (12) Archie Goodwin, Chris Claremont, John Byrne
35. MARVEL TREASURY EDITION (6) reprints
36. MARVEL TWO-IN-ONE (13) Marv Wolfman, Ron Wilson
37. MASTER OF KUNG FU (12) Archie Goodwin, Doug Moench, Jim Craig
38. MS. MARVEL (12) Archie Goodwin, Chris Claremont, Sal Buscema
39. NOVA (6) Marv Wolfman, Carmine Infantino
40. PIZZAZZ (?) Bobby Miller
41. POWER MAN (6) Archie Goodwin, Chris Claremont, John Byrne
42. THE RAMPAGING HULK (6) Roger Slifer, Doug Moench, Keith Pollard
43. RAWHIDE KID (6) reprints
44. RED SONJA (6) Roy Thomas, Clara Noto, Frank Thorne
45. THE SAVAGE SWORD OF CONAN (12) Roy Thomas, John Buscema
46. SCOOBY DOO (6) Chase Craig, Mark Evanier, Dan Spiegle
47. SGT. FURY (6) reprints
48. THE SPECTACULAR SPIDER-MAN (12) Archie Goodwin, Bill Mantlo, Sal Buscema
49. SPIDER-WOMAN (6, unscheduled, but slated for fall release) Marv Wolfman, Carmine Infantino
50. SPIDEY SUPER STORIES (12) A. J. Hays, various
51. STAR WARS (12) Roy Thomas, Howard Chaykin (issues following the movie adaptation)
52. TARZAN, LORD OF THE JUNGLE (13) Roy Thomas, John Buscema
53. THOR (13) Len Wein, Walt Simonson, Tony DeZuniga
54. TOMB OF DRACULA (6) Marv Wolfman, Gene Colan
55. WHAT IF? (6) Roy Thomas, various
56. THE X-MEN (6) Archie Goodwin, Chris Claremont, John Byrne
57. YOGI BEAR (6) Chase Craig, Mark Evanier, Dick Bickenbach
58. MISTER MACHINE (?) Jack Kirby (unscheduled but slated for fall release)
59. Two currently unscheduled
60. Hanna-Barbera titles

ST Pocket 15 Checklist

September 1977

Marvel

- ☐ THE AMAZING SPIDER-MAN #175
- ☐ THE AVENGERS #166
- ☐ CAPTAIN AMERICA #216
- ☐ CONAN THE BARBARIAN #81
- ☐ CONAN THE BARBARIAN ANNUAL #3
- ☐ CRAZY #32
- ☐ THE DEFENDERS #54
- ☐ DOCTOR STRANGE #26
- ☐ THE ETERNALS #18
- ☐ FANTASTIC FOUR #189
- ☐ THE FLINTSTONES #2
- ☐ THE GHOST RIDER #27
- ☐ GODZILLA #5
- ☐ HOWARD THE DUCK #19
- ☐ THE HUMAN FLY #4
- ☐ THE INCREDIBLE HULK #218
- ☐ THE INVADERS #23
- ☐ IRON MAN #105
- ☐ JOHN CARTER, WARLORD OF MARS #7
- ☐ KID COLT OUTLAW #221
- ☐ KULL THE DESTROYER #24
- ☐ MARVEL CLASSICS COMICS #29 [Prisoner Of Zenda]
- ☐ MARVEL CLASSICS COMICS #30 [Arabian Nights]
- ☐ MARVEL PREMIERE #39 [Torpedo]
- ☐ MARVEL SUPER-HEROES #68
- ☐ MARVEL TALES #86
- ☐ MARVEL TEAM-UP #64
- ☐ MARVEL TWO-IN-ONE #34
- ☐ MARVEL TWO-IN-ONE ANNUAL #2
- ☐ MASTER OF KUNG FU #59
- ☐ MS. MARVEL #12
- ☐ PIZZAZZ #1
- ☐ POWER MAN #48
- ☐ THE SAVAGE SWORD OF CONAN #24
- ☐ SCOOBY DOO #2
- ☐ THE SPECTACULAR SPIDER-MAN #13
- ☐ SPIDEY SUPER STORIES #29
- ☐ STAR WARS #6
- ☐ TARZAN, LORD OF THE JUNGLE #7
- ☐ THOR #266
- ☐ WHAT IF? #6
- ☐ X-MEN #108

Warren

- ☐ CREEPY #93
- ☐ EERIE #88
- ☐ VAMPIRELLA #65

National Lampoon

- ☐ HEAVY METAL #7
- ☐ NATIONAL LAMPOON #91 [The Beatles]

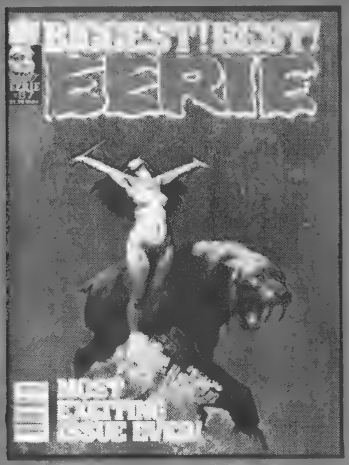
DC

- ☐ ACTION COMICS #478
- ☐ AQUAMAN #59
- ☐ BATMAN #294
- ☐ THE BATMAN FAMILY #15
- ☐ CHALLENGERS OF THE UNKNOWN #84
- ☐ DETECTIVE COMICS #474
- ☐ THE FLASH #256
- ☐ GHOSTS #59
- ☐ GHOSTS SPECIAL [DC SPECIAL SERIES #7]
- ☐ G. I. COMBAT #205
- ☐ GREEN LANTERN #99
- ☐ HOUSE OF SECRETS #149
- ☐ ISIS #8
- ☐ JONAH HEX #7
- ☐ JUSTICE LEAGUE OF AMERICA #149
- ☐ KAMANDI #54
- ☐ METAL MEN #55
- ☐ MISTER MIRACLE #21
- ☐ THE NEW GODS #15
- ☐ SECRET SOCIETY OF SUPER-VILLAINS #11
- ☐ SECRETS OF HAUNTED HOUSE #9
- ☐ SGT. ROCK #311
- ☐ SHOWCASE #96 [Doom Patrol]
- ☐ STAR HUNTERS #2
- ☐ SUPERBOY & THE LEGION OF SUPER-HEROES #234
- ☐ SUPER FRIENDS #9
- ☐ SUPERMAN #318
- ☐ SUPER-TEAM FAMILY #14
- ☐ TEEN TITANS #52
- ☐ THE UNKNOWN SOLDIER #210
- ☐ THE WARLORD #10
- ☐ WEIRD WAR TALES #58
- ☐ WELCOME BACK, KOTTER #8
- ☐ WONDER WOMAN #238
- ☐ WORLD'S FINEST COMICS #248

Gold Key

- ☐ ANDY PANDA #22
- ☐ BEEP BEEP, THE ROAD RUNNER #68
- ☐ BUGS BUNNY #190
- ☐ BULLWINKLE #18
- ☐ CHIP 'N' DALE #49
- ☐ DAISY AND DONALD #27
- ☐ DONALD DUCK #189
- ☐ GRIMM'S GHOST STORIES #42
- ☐ LITTLE LULU #242
- ☐ MICKEY MOUSE #177
- ☐ NEW TERRY TOONS #47
- ☐ PINK PANTHER #48
- ☐ PORKY PIG #78
- ☐ SCAMP #38
- ☐ SPACE FAMILY ROBINSON LOST IN SPACE #54
- ☐ STAR TREK #49
- ☐ TOM AND JERRY #300
- ☐ TUROK, SON OF STONE #112
- ☐ TWEETY AND SYLVESTER #75
- ☐ THE TWILIGHT ZONE #81
- ☐ UNCLE SCROOGE #146
- ☐ WALT DISNEY'S COMICS AND STORIES #446
- ☐ WOODY WOODPECKER #162

TERRIFIC, GIGANTIC WAR



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An exciting new Rook epic! 16 incredible pages featuring everybody's favorite Time Castler! The Scallywag returns to face "The Black Demon's Sword!" Alex Nino creates some of his most breathtaking graphics ever in "Hunter 3!" The Corben/Jones Time Travel Trilogy concludes in its most shattering episode! Exciting EERIE #87!

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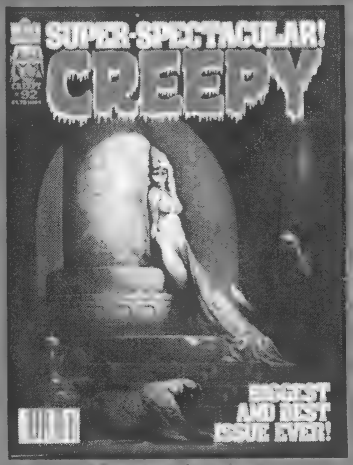

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From the star-flung future and the fare distant past comes CREEPY #92 . . . the most exciting, most spectacular biggest, best CREEPY ever . . . featuring the finest artists and writers in comics! Corben, Severin, Heath, Maroto, Duranona and others, bring you monsters, aliens, war, fantasy, sword & sorcery, adventure and horror . . .

ON SALE AUGUST 11

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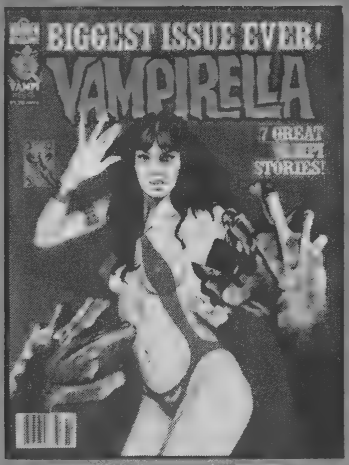

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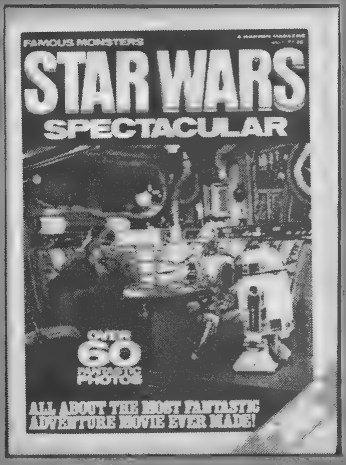

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Archie Coming Comics

ARCHIE'S JOKEBOOK No. 238, November. [8/23]

BETTY AND VERONICA No. 263, November. [8/23]

PEP No. 331, November. [8/23]

LAUGH No. 320, November. [8/23]

LIFE WITH ARCHIE No. 187, November. [8/30]

JUGHEAD No. 270, November. [8/30]

LITTLE ARCHIE No. 124, November. [9/5]

LAUGH COMICS DIGEST No. 13, November. [9/5]

ARCHIE WHERE ARE YOU DIGEST No. 4, November. [9/12]

MAD HOUSE COMICS No. 110, November. [9/19]

JUGHEAD WITH ARCHIE DIGEST No. 23, November. [9/19]

Harvey Coming Comics

DEVIL KIDS No. 85, December. [8/25]

SAD SACK AND THE SARGE No. 128, December. [8/25]

RICHIE RICH ZILLIONZ No. 7, December. 50¢ giant. [8/25]

RICHIE RICH JACKPOTS No. 32, December. [9/22]

RICHIE RICH No. 161, December. [9/22]

SPOOKY No. 156, December. [9/22]

RICHIE RICH SUCCESS No. 78, December. [9/22]

RICHIE RICH AND JACKIE JOKERS No. 24, December. [9/29]

RICHIE RICH AND CASPER No. 20, December. [9/29]

CASPER'S GHOSTLAND No. 97, December. [9/29]

RICHIE RICH DOLLARS AND CENTS No. 83, December. 50¢ giant. [9/29]

TCR Message

Hello again. I think we owe you some sort of explanation about something you're sure to notice as soon as you read the Marvel Coming Comics section.

Roy Thomas writes and edits a number of books, each of which are mostly his responsibility, and each of which he is seemingly the only one to have advance knowledge. Since he lives in California, and we don't, the only way we have been able to find out anything about his stuff is to call him -- and he doesn't want us to do that anymore. So, until we can work an alternative method, you can look forward to the skeletal listings we have in this issue. (This all isn't as easy as it looks.)

I must say, personally, that I wasn't all that thrilled about the way my comic strip turned out last issue. In our (ultimately vain) attempt to get the special out for the San Diego con, we ended up doing an all-night color separating session which yielded less than great results. We've no excuse, and if you were offended, I'm sorry. - Mike

TCR History

THE COMIC READER wasn't always the slick, offset version we may approach at times. In its earliest days, TCR was dittoed, that curious amalgam of light colored ink and funny smelling paper. But there was a romantic quality about that TCR, and Glen Johnson was one of the editors then.

GLEN D. JOHNSON
26-40

During the time I published TCR, I was living and teaching on the Navajo reservation in New Mexico. This was not the ideal location for gathering news of forthcoming comics, etc. I'm sure the Post Master thought I was involved in some sort of fraud when I started receiving orders for TCR. Half of my subscribers sent coins. If I recall, some idiot sent all pennies. Needless to say, the postage due was for more than he sent. The only outfit that received more mail than I did was the Bureau of Indian Affairs.

When I mailed TCR, I would take it sixty miles to Gallup, New Mexico, or locally to Crownpoint. I'm sure if an account of letters being mailed were taken, no one there would understand the 300-350 extra pieces of mail at the end of each month. Compared to today, 300-350 issues of TCR aren't very much. For me, once the number reached any higher, I was in trouble. When I did TCR, it was dittoed and 350 was the greatest number of copies you could obtain from one ditto master. To enlarge the circulation would have meant typing two ditto masters of each page. I couldn't keep up the pace alone and decided to give up TCR after a little over a year.

I didn't really want to take over TCR but after Jerry Bails decided to quit editing it, no one else seemed interested. When I was edi-

tor, Jerry Bails and four or five New York-based fans would supply most of the news. Unlike today, the publishers did not cooperate.

One of the most exciting times as editor was collecting various bits of news concerning the formation of a new comic publisher. This was Tower Comics. I kept getting news tips on this from many sources. A lot was different, but I knew something was in the works when pros and fans wrote what they had picked up on this.

Without the help of my wife, I wouldn't have managed as long as I did. It seems I was always working two issues ahead with features, etc.

- Glen D. Johnson

DERRILL J. ROTHERMICH
#41-49

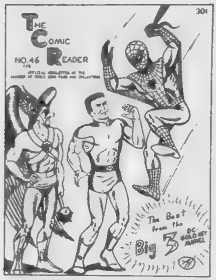
I was very pleased to receive your letter asking for background information on the issues of TCR that I published. Paul Levitz had such a project scheduled for the 100th issue of TCR but I don't know if it ever came off. [It did. - MT] My contact with TCR has been very spotty since I gave it up many, many years ago. My Army career has kept me on the move. At times, I didn't even know if the zine was still being published. But I have never lost interest in it. Also, my contact with comic fandom has been spotty for the same reason. I never was a collector but instead relied on collections of friends such as Biljo White for my background information. My recollections below are very spotty because my tenure as editor of TCR was quite some time ago and my personal file copies were lost during one of my many moves.

In 1965, Glen Johnson was editor of a ditto version of TCR. He was unable to continue publication and needed someone to continue the zine. I was in the early years of my interest in comics fandom, and offered any help he needed. I was attending college at that time in Rolla, Missouri. Glen stopped to visit on a trip he was making from his home in New Mexico to Chicago. After a brief visit, I agreed to take over the zine. It was being published monthly at the time. During the brief period till I took over completely, I made plans to change the format of the zine. I saw that ditto reproduction was such a limited method. Detailed artwork was not possible and number of copies capable of being produced was very limited. So, I switched TCR to offset reproduction, which, as far as I know, it has been ever since. Glenn's circulation was in the 200-300 range. I made a serious attempt to increase this circulation by sending out hundreds of free copies to persons who might be interested, such as subscribers to other fanzines, letter writers in comics, etc. Circulation rose slowly for a year to around a thousand.

My principle source of news was Dave Kaler who worked on the Charlton staff as a writer and had close connections with the National and Marvel staffs. A few other items came from many assorted fans who had personal contact with comic pros and a few items came directly from the pros themselves. The news items varied greatly from the items you carry now. Your current news is mostly a review of the comics contents of the next issue or so; most of the news I carried was of trends and ideas for future issues. The comic companies evidently don't release as much of this information as they used to. I attempted to add more variety to the zine by increasing the amount of articles, art and ads that were in each issue. As a result, the size increased almost every issue. However, I soon found this to be unworkable. I encountered a price crunch in trying to include as much as possible but still keep the price down. Also, I decided that TCR was getting away from what it was originally meant to be -- which was a news zine. So I split it into two zines. I returned TCR to a newsletter format with strictly news, and increased frequency from monthly to bi-weekly and had plans for weekly publication. The articles were scheduled for a separate quarterly zine. To the best of my recollection I managed to get only one issue actually printed. The remaining material that I had went to Bob Schoenfeld in St. Louis which he used in his issues of GOSH WOW.

During the period that I was editor, TCR was basically a one-man enterprise. I did the paste-ups for printing, wrote several of the articles, collated the issues, mailed them, and even did some of the artwork. I received occasional help from my college roommate but there were no other persons in my small college town interested enough to help.

What I was proudest of in connection with my issues of TCR was switching it from ditto to offset repro and managing to almost triple circulation in the space of a year. TCR has been handed around from editor to editor like a lost child but I feel that all involved gave it an amount of love and attention that no other zine has seen. All editors before and after me each added to the zine. I think the proof of that is the simple fact that it is still being regularly published long after all but one other zine has disappeared. It has a history of increasing quality and circulation that is unmatched in comic fandom. I regretted having to give it up so soon after I set up what I considered to be the optimum status for TCR -- a frequently published,



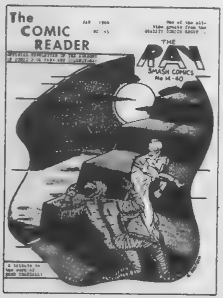
strictly news fanzine. The reason for my giving it up was the fact that I left college and went into the Army. Barracks living and constant moving just made it impossible to continue publication. I hated to give it up because I was worried about its survival, but as it turned out, I needn't have worried. I gave it up in late 1966 if I remember correctly.

I look forward to each issue you produce and enjoy them very much. My biggest regret is the loss of my file copies of the issues that I published. If any of your readers have any copies of these old issues that I published, I would very much appreciate it if they would send me a xerox copy of it if they aren't willing to part with their original copies.

Best wishes on the future of TCR and thanks for the offer of free issues.

- Derrill J. Rothermich

[We have issues #42, 44, 45, 46 and 47 and we'll send you xeroxes of those. Can anybody supply the rest? Better still, can anyone sell Derrill (or give him) the actual issues he published? His current address is 7920 Gateway North 146, El Paso, TX 79904. It would be a nice gesture. MT]



DC Coming

ISIS No. 8, December-January. "Darkly Through The Mutant's Eyes" is by Jack C. Harris, Mike Vosburg and Vince Colletta. TV's Andrea Thomas proves she's a lot more mighty over the airwaves than on paper -- this is her final issue. Rich Buckler and Colletta did the cover. [8/30]

JONAH HEX No. 7, December. "The Secret Of Jonah Hex" is by Mike Fleisher, Ernie Chan and Noly Panaligan. Following a couple of reprints, the origin is finally revealed. Chan did the cover. [8/30]

SECRETS OF HAUNTED HOUSE No. 9, December-January. "The Man Who Didn't Believe In Ghosts" is by Arnold Drake and Steve Ditko, "Maid To Order" is by Jack Oleck, Romeo Tanghal and Bob Smith, and "Dig Your Own Grave" is by Oleck and Ruben Yandoc. Luis Dominguez did the cover. [8/30]

BATMAN No. 294, December. "The Testimony Of The Joker" is by David V. Reed, John Calnan and Tex Blaisdell. The Riddler, Catwoman and Lex Luthor all didn't kill Batman, so maybe The Joker's telling the truth when he claims that he did. This is the conclusion of the four parter. Jim Aparo did the cover. [9/6]

THE FLASH No. 256, December. "Prisoner Of The Past" is by Cary Bates, Irv Novick and Frank McLaughlin. Deluded into thinking that he's back in the days prior to his wedding to Iris, poor Flash believes he's losing his marbles. Rich Buckler and Jack Abel did the cover. [9/6]

JUSTICE LEAGUE OF AMERICA No. 149, December. "Light Makes Right" is by Steve Englehart, Dick Dillin and Frank McLaughlin. The Star Tsar shows up to make trouble for the JLA, Dr. Light makes an appearance, and Snapper Carr returns. Rich Buckler and Jack Abel did the cover. [9/6]

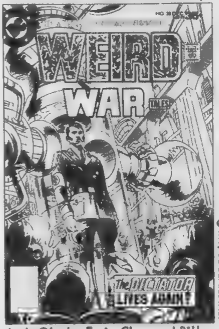
KAMANDI, THE LAST BOY ON EARTH No. 54, December. "The Eternity Trap" is by Jack C. Harris, Dick Ayers and Alfredo Alcala. Kamandi and Spirit run across a race of humanoid caterpillars called The Multipeds -- and Kamandi is

rewarded for saving the crown prince of their land by being wrapped in a cocoon. Al Milgrom did the cover. [9/6]

THE NEW GODS No. 15, December. "The Apocalypse Child" is by Gerry Conway, Rich Buckler and Bob McLeod. Esak is the child-pawn in a raid of New Genesis by Darkseid's minions. Plus a new God dies in battle. Buckler and Joe Rubinstein did the cover. [9/6]

SUPERMAN No. 318, December. "The Wreck Of The Cosmic Hound" is by Martin Pasko, Curt Swan and Dan Adkins. Superman must face Peg-Leg Portia and her Cosmic Hounds. Rich Buckler and Bob Oksner did the cover. [9/6]

WEIRD WAR TALES No. 58, December. "Death Of A Dictator" is by



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Jack Oleck, Ernie Chan and Bill Draut, "Encounter" is by Wyatt Gwyon and Fred Carillo, and "Death Has A Hundred Eyes" is by Oleck and Ruben Yandoc. Joe Kubert did the cover. [9/6]

WELCOME BACK, KOTTER No. 8, December. "The Rubber Chicken Contract" is by Bob Toomey and Bob Oksner. Oksner did the cover. [9/6]

AQUAMAN No. 59, December-January. "Prey Perilous" is by David Michelinie and Jim Aparo. Aquaman tracks The Fisherman to the Marianas Trench where they do battle on a ship about to plunge into the crevice. Also, Mera is featured in "Kingdom Of Doom" by Paul Kupperberg, Juan Ortiz and Vince Colletta. Jim Aparo did the cover. [9/13]

GHOSTS No. 59, December. "The

Demon Within Me" is by George Kashdan and Rico Rival, "Satan's Graveyard" is by Kashdan and John Calnan, and "Curse Of The Phantom Witch" is by Carl Wessler and E.R. Cruz. Luis Dominguez did the cover. [9/13]

METAL MEN No. 55, December-January. "The Master Machinations Of The Missile Men" is by Gerry Conway and Joe Staton. The MM make their penultimate appearance and Green Lantern is the guest-star. Jim Aparo did the cover. [9/13]

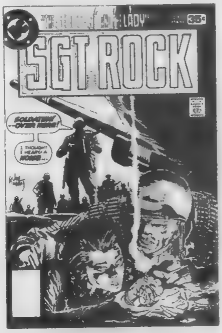
MISTER MIRACLE No. 21, December. "Command Performance" is by Steve Englehart, Marshall Rogers and Vince Colletta. Mr. Miracle travels to New Genesis to continue his battle with Granny Goodness and her minions. Rogers and Colletta did the cover. [9/13]

SGT. ROCK No. 311, December. "The Sergeant And The Lady" is by

Robert Kanigher and Doug Wildey. Sgt. Rock runs into a woman more than a match for him. Plus, "A Song For Saigon Sally" by Val Eads, and "The Strike" by David Michelinie and Dave Manak. Joe Kubert did the cover. [9/13]

SUPER FRIENDS No. 9, December. "Three Ways To Kill A World" is by E. Nelson Bridwell, Ramona Fradon, and Bob Smith. The Super Friends rush to save the world from the three bombs planted by Grax, the supervillain from space. Fradon and Colletta did the cover. [9/13]

TEEN TITANS No. 52, December. "When Titans Clash" is by Bob Rozakis, Don Heck and Bob Smith. The Titans East and Titans West team up to take on Mr. Esper and Captain Calamity. Rich Buckler and



Jack Abel did the cover. [9/13]

CHALLENGERS OF THE UNKNOWN No. 84, December-January. "To Save A Monster" is by Gerry Conway, Keith Giffen and John Celardo. Deadman teams with the Challs to overcome Swamp Thing, who has been seized by a mysterious force. Rich Buckler and Joe Rubinstein did the cover. [9/20]

G.I. COMBAT No. 205, December-January. The three Haunted Tank stories in this issue are "A Gift For The Emperor," "Charge Of The Crazy G.I.s" and "Hell Can Wait" all by Robert Kanigher and Sam Glanzman. The O.S.S. is represented by "Death Is A Dummy" by Bart Regan and E.R. Cruz, and "60 Minutes To Massacre" by Bill Dennehy and Ric Estrada. The other stories in the issue are: "Soldier In Pigtails" by Jan Lourie, Dick Ayers and George Evans, "Stop --

War Ahead" by Evan Douglas and Estrada, and "Panzer" by Dick Ayers. Joe Kubert did the cover. [9/20]

HOUSE OF SECRETS No. 149, December-January. "The Rain Dance" is by Paul Levitz, "J. Cheever Loophole" and Bill Draut, and "The Evil One" is by Jack Oleck and Ricardo Villamonte. Michael Kaluta did the cover. [9/20]

SECRET SOCIETY OF SUPER-VILLAINS No. 11, December. "Changing Of The Guard" by Gerry Conway, Mike Vosburg and Vince Colletta. Funky Flashman is unseated as director and The Fluronic Man shows up to join. Rich Buckler and Colletta did the cover. [9/20]

SHOWCASE No. 96, December-January. "Defection" is by Paul Kupperberg and Joe Staton. The Doom Patrol's final tryout issue is marked by a Cossack who arrests Valentina Vostock, the Negative Woman. Jim Aparo did the cover. [9/20]

SUPERBOY AND THE LEGION OF SUPER-HEROES No. 234, December. "Wanted: The Composite Legionnaire" is by Gerry Conway, Ric Estrada and Jack Abel. The Legion tries to prevent a bounty hunter from killing The Composite Legionnaire -- a rampaging creature formed by the merging of four Legionnaires. Mike Grell did the cover. [9/20]

THE WARLORD No. 10, December-January. "Tower Of Fear" is by Mike Grell. The Warlord and friends face a tentacled creature. Grell did the cover. [9/20]

WORLD'S FINEST COMICS No. 248, December-January. Superman and Batman star in "The Lurkers" by Bob Haney, Kurt Schaffenberger and Tex Blaisdell. Green Arrow and Black Canary team to appear in "Rebirth Is His Name" by Gerry Conway, Trevor Von Eeden and Vince Colletta. The Vigilante makes his final WFC appearance and gains a new partner in "All The Dummy's Men" by Bill Kunkel and Gray Morrow. And Wonder Woman teams up with Sgt. Rock (of Earth II) to battle Dr. Psycho in "The Amazon And The Rock" by Conway, Mike Vosburg and Jack Abel. Jose Garcia-Lopez and Dick Giordano did the cover. [9/20]

THE SECRET SOCIETY OF SUPER-VILLAINS
CAPTAIN COMET DARES TO ATTACK US AGAIN... BUT THIS TIME OUR GRAVITRICS WILL BE READY!
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ACTION COMICS No. 478, December. "Earth's Last Day" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Superman is trapped on the moon while all Earth's other heroes lose their memories leaving it to the mercy of crime. Jose Garcia-Lopez and Bob Oksner did the cover. [9/27]

THE BATMAN FAMILY No. 15,

SUPERBOY AND THE LEGION OF SUPER-HEROES
BOUNTY ON YOU! ALL COMPOSITE LEGIONNAIRES ARE TO BE DESTROYED!
COMPOSITE LEGIONNAIRE

December. "Find The Batcave -- And Rule The Underworld" is by Bob Rozakis, Lee Elias and Joe Giella. Batgirl battles Killer Moth and Robin fights The Cavalier. Plus, Man-Bat stars in "Target: The Shotgun Sniper" by Bob Rozakis and Michael Golden. Jim Aparo did the cover. [9/27]

DETECTIVE COMICS No. 474, December. "Deadshot Ricochet" is by Steve Englehart, Marshall Rogers, and Terry Austin. Another '40s villain returns -- Deadshot. Rogers and Austin did the cover. [9/27]

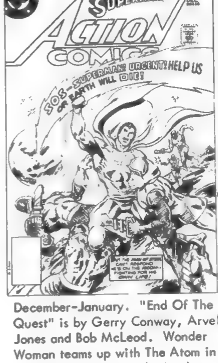
GHOSTS SPECIAL [DC SPECIAL SERIES No. 7], December. "Beware The Beggars' Feast" is by Bob Haney, Art Saaf and Frank Giacoia, "Madness Of The Moon" is by George Kashdan and Teny Henson, "The Dark Wings Of Death" is by the late Leo Dorfman and Jerry Grandenetti, "Night Of The Vengeful Corpse" is by Kashdan and Alex Nino, "Voice From The Grave" is

by Carl Wessler and E.R. Cruz, and "The Night The Totem's Spirit Talked" is by Wessler and Bill Payne. Luis Dominguez did the cover. [9/27]

GREEN LANTERN No. 99, December. "We Are On The Edge Of The Ultimate Ending" is by Denny O'Neil, Mike Grell and Vince Colletta. Green Lantern and Green Arrow find themselves in a mess they can't get out of. Grell did the cover. [9/27]

STAR HUNTERS No. 2, December. "Prelude To Holocaust" is by David Michelinie, Larry Hama, and Bob Layton. Donovan Flint and the crew of the Sunrider find themselves threatened by a mysterious force. Hama and Layton did the cover. [9/27]

SUPER-TEAM FAMILY No. 14,



December-January. "End Of The Quest" is by Gerry Conway, Arvell Jones and Bob McLeod. Wonder Woman teams up with The Atom in his quest to find Jean Loring but reckons without the interference of the Secret Society of Super-Villains. Rich Buckler and Jack Abel did the cover. [9/27]

UNKNOWN SOLDIER No. 210, December. "Sparrows Can't Sing" is by Bob Haney, Dick Ayers and Gerry Talaoc. US must prevent Sparrow, a top intelligence agent, from being pumped by the Nazis. This might mean saving him or killing him. "The Gun That Changed The War" is the backup by Robert Kanigher, Sandy Plunkett and Bob Smith. Joe Kubert did the cover. [9/27]

WONDER WOMAN No. 238, December. "Assassin Of A Thousand

Claws" is by Gerry Conway, Jose Delbo and Vince Colletta. WW faces Kung, an assassin who can transform himself into a jungle cat. Rich Buckler and Vince Colletta did the cover. [9/27]

Marvel Coming Comics

CONAN ANNUAL No. 3. [9/6]

GODZILLA No. 5, December. "Island of the Lost Monsters" is by Doug Moench, Tom Sutton and Klaus Janson. Godz is trapped by Dr. Demonicus on an island of monsters. Herb Trimpe and Frank Giacoia did the cover. [9/6]

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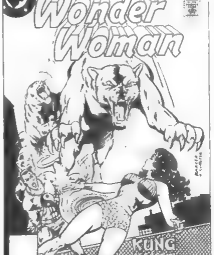
THE HUMAN FLY No. 4, December. "Rocky Mountain Nightmare" is by Bill Mantlo, Lee Elias, and Rod Santiago. The Fly is trapped in the labyrinthian lair of Marian Martinette and mercenary warfare erupts.



Sal Buscema and Terry Austin did the cover. [9/6]

THE INVADERS No. 23, December. Roy Thomas, Frank Robbins, Frank Springer. [9/6]

KID COLT OUTLAW No. 221, December. [9/6]

KULL THE DESTROYER No. 24, December. Don Glut, Ernie Chan and Rudy Nebres. [9/6]

MARVEL SUPER-HEROES No. 68, December. From HULK #114 comes "At Last I Will Have My Revenge" by Stan Lee, Herb Trimpe and Dan Adkins. Trimpe did the cover. [9/6]

MARVEL TWO-IN-ONE No. 34, December. "A Monster Walks Among Us" is by Marv Wolfman, Ron

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Wilson and Pablo Marcos. While checking out investments in England, Kyle Richards must become Nighthawk to help The Thing save an alien from extermination. Sal Buscema and Dick Giordano did the cover. [9/6]

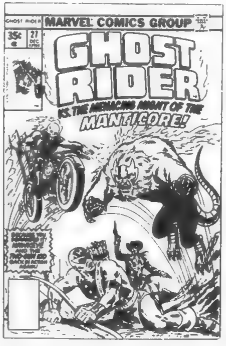
THE SAVAGE SWORD OF CONAN No. 24, November. "Tower Of The Elephants" is retold by Roy Thomas, John Buscema and Alfredo Alcala. [9/6]

THE AMAZING SPIDER-MAN No. 175, December. "Big Apple Battleground" is by Len Wein, Ross Andru and Jim Mooney. The Hit Man has captured JJJ, Liz Allen and Harry Osborne break up, and a fight erupts on the Statue Of Liberty. John Romita and Frank Giacoia did the cover. [9/13]

CAPTAIN AMERICA No. 216, De-

cember. Somehow, the story from STRANGE TALES #114, "The Human Torch Meets... 'Captain America'" is reprinted. It was by Stan Lee, Jack Kirby and Dick Ayers. Gil Kane and Joe Sinnott provide a new cover. [9/13]

DOCTOR STRANGE No. 26, December. "The Return Of The Ancient One" is by Jim Starlin and Rudy Nebres. The Ancient One returns -- as a derelict in New York's Bowery. Starlin did the cover. [9/13]



THE ETERNALS No. 18, December. "To Kill A Space God" is by Jack Kirby and Mike Royer. This is the penultimate (meaning second last) issue. Kirby and Frank Giacoia did the cover. [9/13]

GHOST RIDER No. 27, December. "At The Mercy Of The Manticore" is by Jim Shooter, Don Perlin and Dan Green. Ghost Rider must turn over the Dude Ranch in order to save Hawkeye and the Two-Gun Kid. Sal Buscema and Frank Giacoia did the cover. [9/13]

MASTER OF KUNG FU No. 59, December. "The Phoenix Gambit" is by Doug Moench and Mike Zeck. In part one of this new novel, Dr. Doom and the Prime Mover make a showing. Gil Kane and Frank Giacoia did the cover. [9/13]

MS. MARVEL No. 12, December. "The Warrior And The Witch Queen" is by Chris Claremont, Sal Buscema and Joe Sinnott. Ms. Marvel battles Hecate the Witch Queen plus the Renegade Elementals. Jim Starlin and Joe Rubinstein did the cover. [9/13]

STAR WARS No. 6, December. The final chapter of the movie is wrapped up by Roy Thomas, Howie Chaykin and Steve Leialoha. Obi-Wan's soul lives in the mind of Luke Skywalker as he and the rebels mount their final charge on the Death Star. This is not the final issue. Next time, new adventures of some of the supporting characters begin. [9/13]

THOR No. 266, December. "So Falls The Realm Eternal" is by Len Wein, Walt Simonson and Tony DeZuniga. As a fitting end to the Odinquest saga, Asgard gets trashed. Simonson and Joe Sinnott did the cover. [9/13]

THE AVENGERS No. 166, December. "Day Of The Godslayer" is by Jim Shooter, John Byrne and Pablo Marcos. The Vision returns as Nefaria and Thor battle to the death. George Perez and Ernie Chan did the cover. [9/20]

CONAN THE BARBARIAN No. 81, December. Roy Thomas, John Buscema and Ernie Chan. [9/20]

CRAZY No. 32, December. [9/20]

THE DEFENDERS No. 54, December. "A Study In Survival" is by David Kraft, Keith Giffen and Mike Golden, and Terry Austin. The Defenders find themselves caught in the midst of a nuclear holocaust. Nick Fury stars in the backup, "Fury Times Five" by Scott Edelman, Juan Ortiz and Bruce Patterson. Nick battles five LMDs. George Perez and Ernie Chan did the cover. [9/20]

THE FLINTSTONES No. 2, December. [9/20]

THE INCREDIBLE HULK #218, December. "The Rhino Doesn't Stop Here Anymore" is by Len Wein, Roger Stern, George Tuska, and Ernie Chan. Doc Samson goes it alone against the Rhino so that The Hulk can get in some fishing time. Chan did the cover. [9/20]

MARVEL TALES No. 86, December. "Spidey Smashes Thru" is by Stan Lee, John Romita and Frank Giacoia and is reprinted from AMAZING SPIDER-MAN #107. Romita

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did the cover. [9/20]

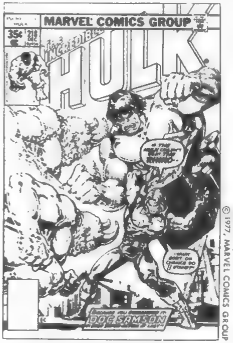
MARVEL TWO-IN-ONE ANNUAL No. 2, December. "Death Watch" is by Jim Starlin and Joe Rubinstein. Spider-Man and the Thing are lured into the battle with Thanos by the forces of Chaos and Order. The Avengers and Captain Marvel guest star. Starlin and Rubinstein did

the cover. [9/20]

POWER MAN No. 48, December. "Fist Of Iron, Heart Of Stone" is by Chris Claremont, John Byrne and Dan Green. Power Man is after Misty Knight and Iron Fist means to stop him in the first of the series teaming the two. Gil Kane and Joe Sinnott did the cover. [9/20]

SCOOBY DOO No. 2, December. [9/20]

X-MEN No. 108, December. "Armageddon Now!" is by Chris Claremont, John Byrne and Terry Austin.



The X-Men stop the end of the universe. Dave Cockrum did the cover. [9/20]

FANTASTIC FOUR No. 189, December. "Four No More" is by Len Wein, George Perez and Joe Sinnott. In the beginning of a five parter, the FF calls it quits. The ensuing months will see solo adventures of each member. Perez and Sinnott did the cover. [9/27]

HOWARD THE DUCK No. 19, December. "Howard The Duck No More" is by Steve Gerber, Gene Colan and Klaus Janson. Howard undergoes a fowl transformation -- and becomes a human. Scenes of domestic life with Mrs. Beverly Bong are featured. Colan and Janson did the cover. [9/27]

IRON MAN No. 105, December. "Every Hand Against Him" is by Bill Mantlo, George Tuska and Mike Esposito. The Jack of Hearts, The Guardsman and The Wraith band together to bring Iron Man to his senses. Dave Cockrum and Terry Austin did the cover. [9/27]

JOHN CARTER, WARLORD OF MARS No. 7, December. "Dejah Thoris Lives" is by Marv Wolfman, Gil Kane and Rudy Nebres. Dejah Thoris breaks free of the Council of Five and gets into action. Kane and Nebres did the cover. [9/27]

MARVEL CLASSICS COMICS No. 29, December. PRISONER OF ZENDA is adapted. John Romita, Jr. and Pablo Marcos did the cover. [9/27]

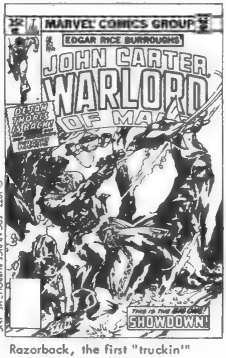
MARVEL CLASSICS COMICS No. 30, December. THE ARABIAN NIGHTS is adapted. Gene Colan and Frank Giacoia did the cover. [9/27]

MARVEL PREMIERE No. 39, December. TORPEDO is featured in "Ride A Wild Rocket" by Marv Wolfman, the late Bob Brown, and Al Milgrom. Brock Jones goes against The Rocketeers and the creators of Torpedo's costume are revealed, as is their reason for making it. Milgrom did the cover. [9/27]

MARVEL TEAM-UP No. 64, December. Spider-Man and the Daughters of the Dragon battle the Steel Serpent while Iron Fist lies nearby. The story is by Chris Claremont, John Byrne and David Hunt. Dave Cockrum did the cover. [9/27]

PIZZAZZ No. 1, December. A new mass-audience magazine is launched under the editorial hand of Bobby Miller, and among games, puzzles and stories are mini-strips featuring TARZAN by Roy Thomas and John Buscema and the HULK by Len Wein and Herb Trimpe. [9/27]

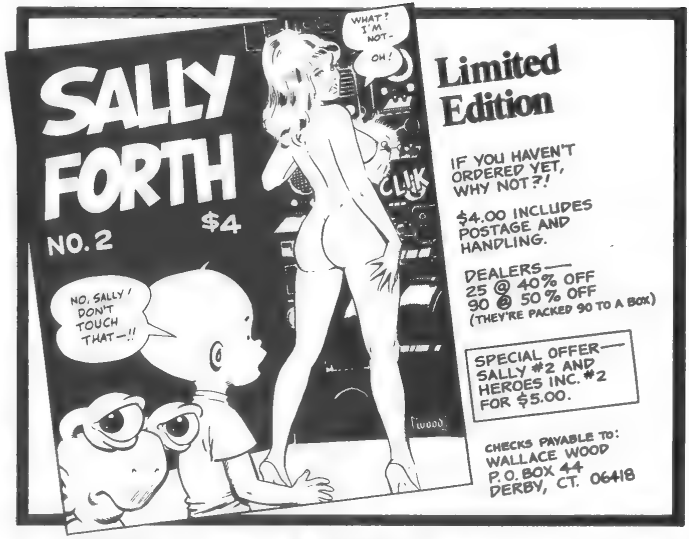
THE SPECTACULAR SPIDER-MAN No. 13, December. The story in this issue is by Archie Goodwin, Bill Mantlo, Sal Buscema and Mike Esposito. This issue introduces Razorback, the first "truckin'" super-hero from Arkansas. Buscema did the cover. [9/27]



SPIDEY SUPER STORIES No. 29, December. [9/27]

TARZAN, LORD OF THE JUNGLE No. 7, December. Roy Thomas, John Buscema, Tony DeZuniga. Buscema did the cover. [9/27]

WHAT IF? No. 6, December. "What If The Fantastic Four Had Received Different Powers?" [9/27]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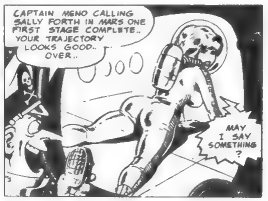
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MAY I SAY SOMETHING?

HEY IF YOU COVER UP YOUR EYES HOW ARE YOU GOING TO SEE?
EYES?

THESE ARE MY EYES! PAY FOR MY DRESS WILL YOU?

CREEPS NO KAPOOTIE
HEY! WHERE DID YOU LEARN TO SPEAK FRENCH?
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